LAKESIDE PIPE ORGAN version 2.0

INSTRUMENT SERIES

Welcome to the Soundiron Lakeside Pipe Organ

Welcome to the Soundiron Lakeside Pipe Organ! We always wanted to record a pipe organ, since its one of those instruments that has an instant character and emotional impact. The origins of the pipe organ can be traced back to the Ancient Greece, where wind supply for the pipes was created with water pressure. But the instrument evolved over time and by the 12th Century the organ had evolved into a complex instrument capable of producing different timbres.

The Lakeside Organ follows the tradition of classic organ. It is made from over 850 different pipes arrayed in 15 ranks. The pipes are mostly steel and wood, which gives a wonderful bright, airy sound to the organ. We recorded each individual note on the organ, since each pipe has a unique character. In addition we recorded 6 different core settings on the organ, which can be compared to PP, P, MP, MF, FF) in terms of dynamic range. All settings were recorded with 2 microphone positions (stage/close and hall/far) for greater flexibility. The stage position was recorded from about 8 feet back from the primary ranks of pipes, while the hall position was recorded out in the church at about 30 feet back. You may notice a warm, airy, humming drone in the background. That is the sound of the bellows, which provide the air to the pipes. That sound is strongly present whenever the organ is on.

For version 2.0, we've added a special collection of special FX presets, a huge range of custom convolution reverb impulse settings, improved overall playability, added a full set of brand new automatable performance, effect and arpeggiator controls, fixed a few minor bugs and refined the overall experience. and added the "Organ Stop Mixer" panel to the the two main organ presets.

Please note: Version 1 of this library was originally published as "Lakeside Pipe Organ" by Tonehammer, Inc.

SOUNDIRON
LAKESIDE PIPE ORGAN version 2.0

OVERVIEW

6 Organ Stops, plus 2 Special percussion stops
27 Kontakt patches (unlocked)
1584 Organ Samples
1.85 GB Installed
+115 Custom Convolution IR Files
16bit / 44.1kHz stereo PCM wav samples (non-unencrypted)
Bonus collection of custom convolution reverb impulses
Powerful custom performance, effects, legato and arpeggiator control interface
Note: Native Instruments Kontakt 3.5 or later full retail version required to use nki presets.

CREDITS

Performed by organist Don Sears (Musical Director, Lakeside Temple)
Produced by Mike Peaslee
Recorded, Edited, Programmed, Photos and Documentation by Mike Peaslee
Scripting by Chris Marshall and Mike Peaslee

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ABOUT LAKESIDE ORGAN

BY MIKE PEASLEE

This grand pipe-electric combination resides in the Lakeside Temple of Practical Christianity, located in the Lake Merritt area of Oakland, California. You can the rooftop of the Temple if you were to look out the window of the Merritt Cafe, which happens to serve the best chicken and waffles we have ever tasted. The temple is a large A-frame church, with a high, vaulted ceiling, rear mezzanine and Gothic arches over the altar and organ pipe chamber. It seats up to 400, but generally maintains a congregation of about 40 these days.

Jennifer Lilburn is the presiding minister, and our friend Donald Sears is the Musical Director and Organist. He's served in that capacity for 32 years, along side a distinguished career as the K-8 music teacher for the Hayward Unified School District, from which he is now retired. After every Sunday service, they have a pot-luck lunch and social hour and each time we visited, we were greeted by all with an amazing openness and warmth from every last parishioner we had the pleasure of speaking with.

The organ was custom-built by Rodgers Organ Company of Hillsboro, Oregon in December 1979. It was built to replace the aging original all-pipe organ that had been there since the church was built. At the time, the additional electronic "stops" augmenting the traditional pipes in the organ were considered state of the art. Even now, the electric organ stops retain a wonderful warmth and richness. However, with the exception of our "Number 5" patches and the mechanically operated struck-bar chime array, we focused solely on capturing the sound of the air-driven steel pipes for this offering.

This organ's pipes have a bright, airy sound, with plenty of bite. There are somewhere between 800-850 pipes, arrayed in 15 ranks, all made in Erie, Pennsylvania. They are mostly steel, with a few ranks of wood pipes. There are two blowers providing the air to drive the pipes, which in turn fill a pair of accordion-like chests that pump air into the steel pipes. The pipes are mounted in a large chamber that fills the entire left side of the altar area. Most of the pipes actually face the console, which sits behind a screen on the right side of the altar.

The pipes haven't been tuned in quite some time, so we've adjusted them by around a half-step, in order to stay reasonably close to standard concert pitch. Also, please be aware that there is a substantial noise floor created by the blowers and various air conduits, which can quickly add up when playing many notes at once in a software sampler. We have deliberately avoided any sort of noise reduction to mitigate this, since we found that it literally sucked all of the clarity, life and realism out of the instrument when even the slightest noise attenuation was applied. Feel free to use your own noise-reduction if you feel the need, but we actually feel that this rather tonal wide-band "whooshing" hum provides an airiness and breath that doesn't hurt the sound at all.

Another thing to be aware of is that pipe organ keyboards don't respond to velocity at all. Either a note is on or it is off. Often, volume is controlled with foot pedals or one or more of the hand-pulled pistons ("stops") that control most aspects of the organ's sound. In most of our patches, we've added full dynamic control and a number of custom sound-shaping features and controls, but if you really, really wanted to simulate the real thing, you would need to turn those features off.

ABOUT THIS LIBRARY

Fidelity

This library was recorded in wide stereo at 44.1kHz / 16bit, in a natural open church. The bellows system that provides air to the pipes also emits a very strong background noise floor, which cannot be avoided. It's a natural and actual part of the organ sound, so we've not diminished it through any artificial means. Also be aware that some sound sources are very quiet and to capture their full clarity and detail, it is necessary to allow low levels of preamp and mic hiss to exist in the recordings. We carefully choose our equipment and methods to prevent this wherever possible, but some sounds are just very small. Therefore, please do keep in mind that we don't claim or aim to provide perfectly quiet or perfectly sterile sounds or musical instrument samples.

Accessibility

All of the sample content and impulse files are included as standard non-encrypted PCM wav files and standard open-format Kontakt presets to allow you easy access to manipulate, reprogram and customize the sounds however you prefer. We know that it's important for many users to be able to go beyond the limitations of any one sampler or preset structure, so we've kept this library's directories and files open for advanced users. As a professional, you may have your own workflow or format requirements, and we trust that you'll respect our hard work and won't share this content with anyone who hasn't paid for it.

Keep in mind that to use and/or edit the Kontakt presets, you'll need the full retail version of Native Instruments Kontakt 3.5, Kontakt 4 or Kontakt 5. Please be aware that the free Kontakt "Player" and any other version or form of Kontakt that came bundled with any other library or software product (other than NI's "Komplete" package) will not support this library. The free Kontakt Player is NOT a full version of Kontakt and cannot load or play standard open-format Kontakt instruments or libraries.

While you can reprogram the samples or presets to other formats, we always recommend using Kontakt for best results, since it widely considered the industry standard and easily the most powerful sample programming and playback platform on the market. However, if you wish to convert or reprogram the wav files and instrument presets into any other sampler or softsynth format, including free and open-source standards like SFZ, then there are a variety of great tools that you can use to customize this library, such as Extreme Sample Converter and Chickensys Translator. Just be aware that not all settings and properties will translate accurately, reliably or even at all from one instrument or audio format to the next, due to vast differences in standards, behaviors, structures and capabilities that each platform relies on.

Custom Convolution Impulses

We enjoy capturing the unique acoustic characteristics of spaces and locations that we come across from time to time. Sampling environments is similar to sampling instruments in many ways. It's done with portable loudspeakers to produce a special sine wave sweep that covers a wide spectrum, from 22 Hz to 22 kHz. We then use dedicated deconvolution software to decode the resulting audio into an impulse response file, which is a wav file with special phase, frequency and timing information embedded in the audio.

Most impulses sound like an odd sort of sharp, reveberant snap, like a balloon pop or starting pistol fired in the environment that was captured – which is is in fact how impulses used to be made. When loaded into a compatible convolution reverb effect plugin (such as the one built into Kontakt), these impulses can impart their sonic properties fairly well into most sounds. Of course, it's an imperfect science and much is lost in the translation, especially if the sound being played through it also has it's own strong tonal, phase or reflective properties. Sometimes the results are incredibly lifelike. Sometimes they're awful. It all depends on the sound, the impulse, the plugin and the settings used. Sometimes these variables don't play nice. Then again, you may find some unexpectedly useful and interesting results through a little experimentation.

We've included a hand-selected collection of impulse files that we think compliment this's library's sound. You can load them into most instrument presets by using the "Tone / FX" control panel tab and selecting an impulse from the Impulse drop-down menu. You can also manually import any of the wavs in the Impulses directory into any IR wav-compatible convolution effect plugin of your choice. Just please just make sure to keep your speakers or headphones turned down while you experiment. Convolution processing can often create powerful and piercing resonances when applied to many audio sources – especially loud sounds that contain strong mid to low frequency harmonic components.

System Requirements

The full retail version of Native Instruments Kontakt 3.5 or later is required to use this library. Please be aware that many instrument and multi-instrument programs in this library are extremely ram/cpu and hard disk-streaming resource intensive. We recommend that you have *at least* 2GB of system ram, a dual core cpu and at least a 7200 rpm SATA hard disk before purchasing this or any other Soundiron library. Large sample sets like those found in this library may load slowly and may cause system instability on older machines.

Download & Installation

The Kontakt sampler presets in this library is designed for the full retail version of Kontakt 3.5 and later ONLY. It cannot be used in the free Kontakt Player. Please read all instrument specs and software requirements before purchasing this or any other Soundiron products to see the full list of software requirements, features and format compatibility for each library.

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Preset Loading

Once installation is complete, you can browse and load the included .nki presets using the Files or Database tabs in the Kontakt Browser, or through the main File load/save menu. Please allow presets to finish loading completely before loading a new one. You can't use the Libraries view to load standard open-format Kontakt Instruments like this library. Only locked "Powered-By-Kontakt" Libraries are visible to that propriety browser view. The "Add-Library" function also does not support this product or any other open-format Kontakt library. This library doesn't require any special activation.

User Presets

If you create custom presets of your own, remember to save them with a new filename. Make sure to save them into the same folder as the original or simply save your custom preset directly into the **User Presets** folder we've provided. Make sure to select "patch-only" and uncheck the "absolute sample paths" box to preserve the proper directory path structure of the library. This will allow us to provide you future updates to the original presets without accidentally overwriting your custom settings and preserve the necessary relative sample, wallpaper and impulse scripting file path settings.

Batch Re-Saving

If you move or change the directory structure within the main folder of this library, you may see a "missing sample" warning box when loading the presets into Kontakt. This can generally be corrected by using the "Batch Resave" command, located at the bottom of the drop down menu you'll see if you click on the main File menu at the top of Kontakt. Then select the folder you would like to resave. Select this library's main folder and then if Kontakt asks you where to find the missing files, select that same main folder again and press OK to continue. That will update the file-paths stored in the instrument. The scripted file-paths for the impulse files will not self-update however, so the reverb impulse loading drop-menu on the Tone / FX script tab will no longer work in many cases. To repair the impulse menu file-paths, please restore the library to its original structure.

Front Panel Controls

This instrument has a variety of special front panel performance controls that allow deep real-time performance customization. Not all instrument presets include all controls listed below. Included controls depend on the specific features suitable for each preset. Some may also use alternate CC mappings. You can see each control's assignment by clicking on each UI control to display the "hint" text in the Info bar at the bottom of Kontakt.

SHAPING CONTROLS:

Attack - (CC 74)
This knob controls the sharpness of attack. Increasing the value causes the sound to attack more softly.

Release - (CC93)
This controls the release time of the sound. Lower settings cause the sound to be damped and cut off, while higher settings allow the sound to play out as long as a note is held down. In the "MW" modwheel controlled X-fading presets, release has been moved to CC93.

Release Volume - (CC92)
This controls the volume of the release-triggered samples.

Swell - (CC72)
This knob controls the overall volume and intensity of the sound. This allows realtime volume swelling and fading.

Dynamics
A pipe organ doesn't traditionally respond to note velocity at all, but we've added a variable degree of sensitivity. This knob allows you to precisely shape the amount of dynamic response that the instrument can express through midi note-on velocity.

LFO EFFECTS:

Auto-Panner Depth
This knob controls the sweep depth of the panner effect, which creates a stereo-based tremolo style effect. A setting of 0 disables the effect.

Auto-Panner Rate
This controls the speed/frequency that the auto-panner LFO cycles at, measured in Hz.

Auto-Panner Depth
This knob controls the sweep depth of the tremolo effect, which creates a classic amplitude-based tremolo effect. A setting of 0 disables the effect.

Tremolo Rate
This controls the speed/frequency that the tremolo LFO cycles at, measured in Hz.

Vibrato Depth
This knob controls the sweep depth of the vibrato effect, which creates a classic pitch-based vibrato effect. A setting of 0 disables the effect.

Vibrato Rate
This controls the speed/frequency that the pitch LFO cycles at, measured in Hz.

Tone / FX Controls

The Tone / FX Tab of the main instrument user interface panel contains a full chain of special DSP effects that you can choose from. Each effect can be enable/disabled and have a complete set of parameters that can be adjusted and CC or host automated independently. This special panel can be found in most of the instrument presets.

Equalizer (EQ3)

EQ3 On/Off
This button enables/disables the 3 Band EQ.

Low Gain
This knob sets the amount of gain for the low band.

Mid Gain
This sets the amount of gain for the fully sweepable mid band.

Mid Frequency
This sets the center frequency for the fully sweepable mid band.

High Gain
This sets the amount of gain for the high band.

Lo-Fi

Lo-Fi On/Off
This button enables/disables the "Lo-Fi" bit/sampler rate reduction effect.

Bits
This knob sets the simulated bit rate of the signal.

Sample Frequency
The S.Freq knob sets the simulated bit rate of the signal.

Pro 53 Filter

Pro53 On/Off
This button enables/disables the resonant filter effect.

Cutoff
Sets the filter's cut-off frequency.

Resonance
Sets the amount of resonance on the filter.

Flanger

Flanger On/Off
This button enables/disables the Flanger effect.

Dry
Sets the amount of dry gain (+/-) that is passed through the effect.

Wet
Sets the amount of wet gain (+/-) that is passed through the effect.

Depth
Sets the sweep depth of the flange.

Speed
Sets the sweep rate.

Phase
Sets the phase.

Color
Sets the brightness/tone color of the flanger effect.

Feedback
Sets the amount of signal feeback introduced into the signal path.

Rotator

Rotator On/Off
This button enables/disables the spinning speaker Rotator effect.

Speed
The rotation speed (slow/fast)

Treble
The amount of high end clarity.

Bass
The overall bass response.

Balance
Balance between low/high response.

Distance
The simulated distance between the microphone and the rotating speaker.

Wet
Sets the amount of wet gain (+/-) that is passed through the effect.

Delay

Delay On/Off
This button enables/disables the classic Delay effect.

Delay Rate
This menu allows you to set the delay rate.

Pan
This knob sets the left-right ping pong panning amount for each alternating echo.

Damping
Sets the amount of high frequency roll-off applied to each echo.

Feedback
Sets the amount of delay feeback introduced into the signal path.

Dry
Sets the amount of dry gain (+/-) that is passed through the effect.

Wet
Sets the amount of wet gain (+/-) that is passed through the effect.

Reverb

Reverb On/Off
This button enables/disables the convolution reverb effect.

Dry
Sets the amount of dry gain (+/-) that is passed through the effect.

Wet
Sets the amount of wet gain (+/-) that is passed through the effect.

Size
Sets the simulated room size of the convolution.

Low Pass
Sets the low frequency cut-off of the impulse response, allowing you to dull and darken the sound.

High Pass
Sets the high frequency cut-off of the impulse response, allowing you to remove rumble and low end.

Delay
Sets the amount of pre-delay time before the wet signal is returned

Impulse drop-down menu
This menu allows you to select from a wide variety of custom convolution reverb impulses that we've personally captured or created for you, ranging from our favorite classic halls and cathedrals, to bizarre otherworldly spaces, to self-resonating sonic shapes and

Stereo Imager

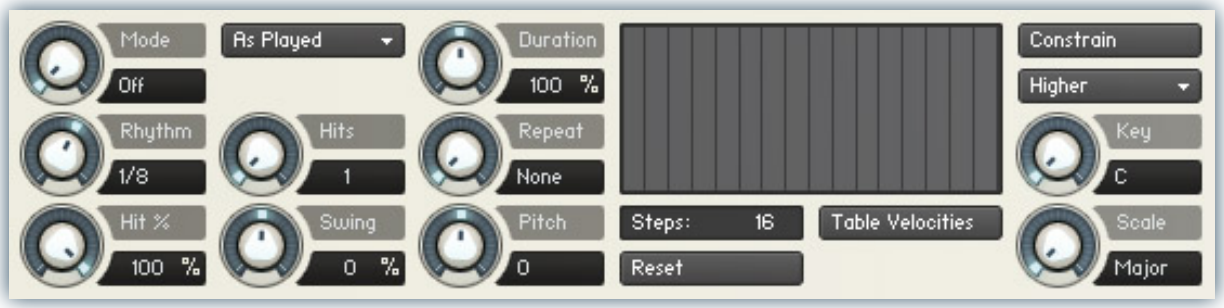
Stereo On/Off
This button enables/disables the stereo imaging effect.

Spread
This sets the width of the total stereo image, all the way from mono to ultra-wide.

Pan
This sets the pan position of the stereo image's center.

Uberpeggiator Controls

We've designed a custom arpeggiator system to expand the instant creative potential of some of the presets. It includes automatable performance controls that shape all aspects of the arpeggiator. When used normally, pressing a key causes the note to self-repeat as long as a key is held down. If additional notes are played, it adds them to the sequence of repeats in various ways, depending on the settings you choose and can be used to produce complex melodic chains, plucking patterns and other effects.



Mode
This knob controls the Arpeggiator mode. Choosing **Off** disables the Arp system entirely. **On** sets it to respond only while a note is pressed., cycling through all held notes as it arpeggiates. **Hold** sets it to automatically sustain one note at a time, (monophonic) so that changing keys changes the note that is repeating. **Hold +** sets it to allow new notes to be added to the automated chain of repeats.

Hits and H. Scale Knobs
Sets the number of repeats of each note BEFORE moving on to the next note in the arp sequence, and H.Scale sets the intensity fall-off rate for each repeat, before resetting for the next note.

Swing
This sets the amount of rhythmic offset (swing) between notes.

Pitch
Sets the pitch up or down in quarter-tone intervals for each repeat AFTER the initial note is pressed and it remains in a pseudo legato state as long as any key is held down. Changing this setting in real-time allows extreme "glitch" stutter and stair-step effects and can self-generate strange grooves and beats, based on the combination of notes you hold.

Rhythm
This sets the speed of arpeggiation, as measured in musical time, ranging from whole bars to 128th notes. Fast settings can yield interesting results, but keep in mind that the faster the speed, the more voices you use.

Midi Thru
This button allows midi messages to be passed through the script the the instrument, which allows you to play normal sustaining notes on top of the arpeggiation.

Arpeggio Direction Menu
This drop-down menu allows you to select any number of simple or complex cycle patterns that the arpeggiation will follow as it plays through the sequence of notes you have triggered. Choosing "**As Played**" will cause it to follow the original order you played the notes in, with the newest note always added to the end of the chain.

Duration
This setting allows you to extend or shorten the length of each arpeggiated note.

Repeat Setting
This sets the direction of the up or down repeats.

Velocity Graph Sequencer
This customizable graph allows you to draw the precise midi velocities that you want each step in your arpeggiation sequence to play at.

Reset
Resets the Graph to blank

Steps
This setting determines the number of steps that are used by the velocity graph step sequencer, starting from the left.

Table Velocities
This activates the Graph. When it is active, the arpeggiation follows the note velocities that you've drawn on the graph. When it is bypassed, each note repeat is played at the velocity that it's original note was played at.

Key Selector Knob
Binds the arpeggiation **scale** you've chosen to a specific key.

Scale Selector
Control binds the arpeggiation sequence to a specific scale that you can choose by turning the knob.

Key Root Note Button
This sets the root note of the **Key** you've chosen to the next higher or lower octave.

Constrain Button
Limits and adjusts any new note to the currently selected scale and key.

Organ Stop Mixer Controls

We've included a custom organ stop mixer interface in the two multi-layered master presets, which are called "lakeside organ all-stop mixer close.nki" and "lakeside organ all-stop mixer far.nki". This extra panel allows you to independently add or remove organ stops and fine tune the volume of each layer in realtime. Keep in mind that these master presets require a very large number of voices, even without all of the organ stops active. This can put extra strain on your CPU, harddrive and sound drivers. For best results, we recommend using audio driver latency settings of at least 512 samples to prevent audio dropouts or popping.

Stop 1 On/Off Button
This button enables/disables the first organ stop.

Stop 1 Volume Knob
This controls the overall volume level of organ stop 1 in the mix.

Stop 2 On/Off Button
This button enables/disables organ stop #2.

Stop 2 Volume Knob
This controls the overall volume level of organ stop 2 in the mix.

Stop 3 On/Off Button
This button enables/disables organ stop #3.

Stop 3 Volume Knob
This controls the overall volume level of organ stop 3 in the mix.

Stop 4 On/Off Button
This button enables/disables organ stop #4.

Stop 4 Volume Knob
This controls the overall volume level of organ stop 4 in the mix.

Stop 5 On/Off Button
This button enables/disables organ stop #5.

Stop 5 Volume Knob
This controls the overall volume level of organ stop 5 in the mix.

Stop 6 On/Off Button
This button enables/disables organ stop #6 (the pedalboard).

Stop 6 Volume Knob
This controls the overall volume level of organ stop 6 in the mix.

INSTRUMENT PROGRAMS

Organ Presets:

lakeside organ all-stop mixer close.nki
This is the master preset, from stage perspective. IT puts all pipe organ 6 stops at your fingertips. The front panel controls all 6 layers in unison, but you can switch on and off any of the stops and adjust the volume of each one indepenently simply by using the Organ "Stop Mixer" panel. Please keep in mind that this preset requires a lot of voices to work properly, even with most of the stops turned off. We don't recommend latency settings below 512 samples for this preset.

lakeside organ all-stop mixer far.nki
This is the same master preset, from hall perspective.

lakeside organ 1 close.nki
The softest organ stop, this one is perfect for soft passages (or the occasional funeral). Stage perspective.

lakeside organ 1 far.nki
The same stop, from hall perspective.

lakeside organ 2 close.nki
A bit brighter. Stage perspective.

lakeside organ 2 far.nki
Hall perspective.

lakeside organ 3 close.nki
A lot brighter and fuller, as more of the chorus is brought in. Stage perspective.

lakeside organ 3 far.nki
Hall perspective.

lakeside organ 4 close.nki
Big and bold, with a fuller chorus of high and low octaves. Stage perspective.

lakeside organ 4 far.nki
Hall perspective.

lakeside organ 5 close.nki
Truly massive and thunderous, for maximum pomp and circumstance. Stage perspective.

lakeside organ 5 far.nki
Hall perspective.

lakeside organ 6 pedalboard close.nki
This is the foot pedalboard tutti bass stop, great for a an extra blast of low end rumble and power. The note range goes up to C4. Stage perspective.

lakeside organ 6 pedalboard far.nki
Hall perspective.

Chime & Sound Effect Presets:

lakeside chimes close.nki
This special organ stop is a mechanically driven struck bar chime. 4 round-robin variations per note. Stage perspective. Mapped from C#0 to G8.

lakeside chimes far.nki
Hall perspective.

lakeside sfx.nki
A collection of interesting sound effects from the session, including the whispy organ bellows hum, a special jingle tree stop, sheet music shuffling and leafing and organist bench creeks.

c1 to e1 : bellows hum
f1 to b2 : jingle stop
c3 to d4 : sheet music sounds
d#4 to e5 : bench creaks

Special FX presets:
These presets are designed to explore more of the sonic potential of the library and give you some examples of ways that you can use and customize various parameters to achieve an endless variety of new sounds.

ah good doctor Ive been expecting you.nki
Brutal, resonant and dark, like a massive pipe organ echoing through the halls of a forbodding mansion on the hill.

lakeside bumblebuzz mw-sting.nki
Just a nasty, tashy grinding distorted organ. Use the modwheel to control the level of distortion.

lakeside chimecycle mw-echo.nki
This special preset creates a chorus of spinning chimes that endlessly ring outafter the first note. Use the modwheel to control the intensity of the chime chorus.

lakeside joyous sing-a-long.nki
A swirling, rich, muddy space, with a resonant wash.

lakeside jump.nki
Sounds like drowning the 1980s in a toilet. OR maybe just giving it a swirly.

lakeside kablooey.nki
Just absolutely nasty. Beware, this one gets loud.

lakeside reorganized.nki
A little bit menacing, a lot bit resonant.

lakeside shrending.nki
Strange and fluid, like time unwound from it's coil.

lakeside sleepytime.nki
More metal than metal, this one will melt your face off with its pure raging power.

lakeside tolls for thee.nki
A curse!

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LAKESIDE TEMPLE
OF PRACTICAL CHRISTIANITY
11AM SUNDAY
LET GO WORRY
JENNIFER LILBURN MINISTER

THANK YOU.

We hope you enjoy playing the Lakeside Organ.

We'd like to sincerely thank our Organ Master Donald Sears for his time, expertise and inspired performances.

We'd also like to thank the whole congregation and clergy of the Lakeside Temple of Practical Christianity for their welcoming kindness and friendship. Once again, thanks a lot for supporting the things we do at Soundiron. If you have any questions, troubles, concerns, love-letters or hate mail, feel forever free to send it on over:

info@soundiron.com

much obliged,

Mike, Gregg and Chris

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